


# INDIVIDUALITY



IN CLOTHING SELECTION AND PERSONAL APPEARANCE

**SEVENTH EDITION**

SUZANNE G. MARSHALL, PH.D.

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M. SUE STANLEY, PH.D.

**WARDROBE  
STRATEGIES FOR  
FLUCTUATING  
ECONOMIES**

APPLYING FASHION  
PRINCIPLES TO  
DIVERSE INDIVIDUALS

**DISPERSING  
FASHION IDEAS  
THROUGH  
SOCIAL MEDIA**

WHAT DOES APPAREL  
MEAN TO YOU?

**WHAT IS YOUR  
FASHION  
PERSONALITY?**

SEVENTH EDITION

# *Individuality* in Clothing Selection and Personal Appearance



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*For many years we have had the privilege of teaching future generations of fashion professionals and of using clothing to express our personal individuality. As professors we continue to pass the torch to the brightest and best. On a personal level we pass the torch to the young fashionistas who have recently been added to our families—our granddaughters—and hope that the study of fashion brings as much joy to their lives as it has to ours:*

*Marea Elise Marshall  
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and  
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*Dahlia Memoree Cook and  
Ella Rose Stanley  
(M. S. S.)*

# Message to Our Readers

When *Individuality* was first published, it was one of the premier texts to address clothing choice as not merely a “right” or “wrong” choice but rather a way of producing a desired effect with which the wearer would be comfortable psychologically, physically, and socially. This now-classic text has continued to provide general guidelines for individual and family clothing choices through its six previous editions. It has been a major text for four decades by providing a broad base of knowledge at an introductory level for the general education of students—a task ignored by most clothing texts, which typically have either a more narrow, in-depth focus or target the more advanced student. *Individuality* is unique in that it meets the needs of the student who is interested in taking a single course in fashion as well as the student who aspires to become a fashion professional.

## Focus

In this seventh edition, *Individuality* continues its tradition of providing a concise overview of fashion as it relates to the individual consumer. The primary aim of the authors is to offer students a basic overview of the various influences on individual thought processes regarding clothing preferences, how clothing is uniquely designed for specific target groups, and how clothing purchase choices are made.

## Update

In order to accomplish the challenge of providing students with the latest information in an groaned and compelling format, the authors have divided the text into three sections. The basic organization of the text has remained essentially the same with

the exception of Part I, in which the chapters were rearranged to begin with a microview of consumers with respect to the sociopsychological influences on fashion. Chapter 2 covers the influence of an individual’s culture on clothing and how diaspora has created an international fashion concept. Chapter 3 shows the physical emphasis of fashion on individuals with a discussion regarding two conflicting trends: the idealization of the overly thin body and the dominance of processed foods in the U.S. diet. Chapter 4 gives a brief overview of the fashion industry, specifically focusing on basic fashion terminology, past and current influential designers, and theories of the fashion movement. Chapter 5 gives the macroview of consumers showing the demographic breakdown of U.S. consumer groups and their responsiveness to fashion. Added to this chapter are various new advertising media aimed toward individual consumers.

Part II examines the design elements and principles as applied to clothing. The reader is given definitions of line, shape, color, and texture and then shown how each is applied to fashion items. This explanation of design elements is followed by a discussion of how these elements are organized by emphasis, rhythm, unity, proportion, and balance by designers who create fabrics and fashion.

Part III focuses on clothing selection issues facing consumers. Chapter 11 discusses the fit requirements of individuals in various age groups. This is followed by a discussion of clothing quality and its impact on price in Chapter 12. Chapter 13 updates discussion of consumer clothing care including new methods of dry cleaning and care for

new fibers. Chapter 14 specifically relates to wardrobe strategies, emphasizing industry and societal trends for career wear such as a continuation of the relaxed “Casual Friday” look that began in the 1990s. Chapter 15 ends the book with a discussion of the retail environment of traditional bricks-and-mortar stores compared to the trend toward e-tailing—bricks and clicks.

In general, the content of each chapter has been updated with new data and photographs. Activities have been updated to reflect fashion in the twenty-first century. An emphasis on fashion and the web has been added with a large number of web addresses provided for student usage.

Several features reinforce important concepts to the reader:

- *Objectives* open each chapter.
- *Definitions* are boxed to increase visibility.
- *Activities* that involve students in applying their new knowledge appear throughout the text rather than at the chapter’s end.
- *Case studies* appear in several chapters.
- *Charts, figures, and tables* consolidate large portions of information.
- A *summary* of key information ends each chapter.
- *Key words and concepts* are given for the student to review at the end of each chapter.

The authors hope that we have been able to convey the excitement and fun of the dynamic world of fashion. Whether a student is entertaining the idea of a career in fashion or is interested personally in fashion, we hope that *Individuality* has introduced the concepts, theories, and pragmatic application of this challenging, ever changing, and never dull field.

## Acknowledgments

We are indebted to many people who have contributed in many ways to the content of this book. Our families have provided moral support and understanding. Our students have inspired us and contributed their talents to our collaborative effort. Our colleagues have provided their expertise. We want to give special acknowledgment to several individuals who gave generously of their time and talents:

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and  
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Suzanne Marshall  
Hazel Jackson  
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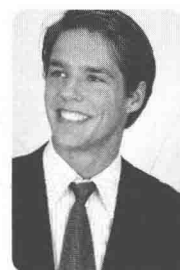
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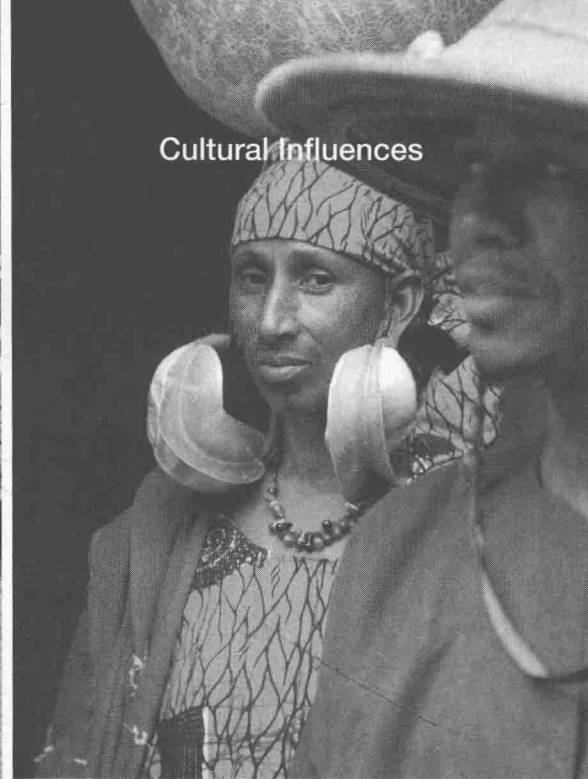
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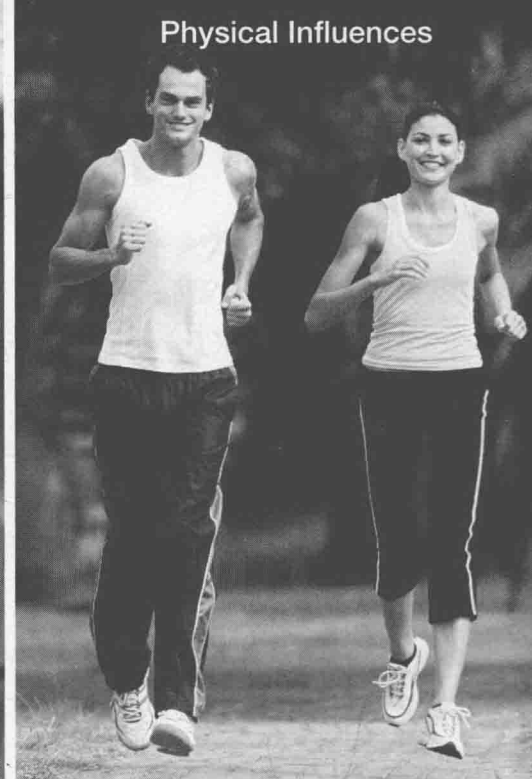
***Individuality***  
**in Clothing Selection and**  
**Personal Appearance**



1 Overview and Global View of the Fashion Industry



Cultural Influences



Physical Influences



Fashion Industry Influences



5 Target Market Influences



# INFLUENCES

on **Consumer**  
**Clothing** Selection

PART

1



# SOCIOPSYCHOLOGICAL INFLUENCES

## **OBJECTIVES**

- Explain the significance of apparel as a form of nonverbal communication.
- Apply the theory of impression formation to clothing and human behavior.
- Apply individuality to clothing and human behavior.
- Recognize the role of physical and nonphysical qualities in individuality, such as physical appearance, self-image, personality, and lifestyle.

Image! Impression! In the same length of time that it takes to read those two words an individual can come in contact with a stranger and make an impression. The reflex of a first impression is automatic and instantaneous. As W. Jacobson said, "Our clothes are our calling cards." People observe strangers and decide if they are friendly or threatening, and whether they are worthy of more attention. This speedy observation is categorized and the ensuing behavior is determined based on the combinations of these first assessments. If a stranger appears non-threatening and not very interesting, the impression will probably not even register. If the stranger is threatening, more attention will be given and various physical actions will follow to alleviate the fear. If the stranger is friendly and interesting, attention is piqued and the first impression is recorded and remembered.

Individuals in a highly competitive society are repeatedly judged in the course of their daily lives. These assessments come in the form of first impressions, and the images created by these first impressions can change a person's life. They can mean the difference between success and failure, not only in interpersonal relationships but also in educational pursuits and professional careers.

The marketplace is jammed with items that are packaged to make a calculated first impression. If the package design does not transmit a visual message that attracts and sells the consumer, then the packaging is manipulated until a satisfactory visual image is achieved or the product is withdrawn from the market. Unimpressive product packaging has been responsible for the bankruptcy of many business ventures. The packaged product has to "look good" to the consumer or it will not be purchased. The product that does not have the "right look" often fails.

The composition of society puts people into the same kind of supermarket competition. They must be "packaged" to make the right visual image. People packaging includes clothing and decorative accessories, grooming, and scents as well as physical appearance, facial expressions, and body movements (Case Study 1.1).

# Case Study 1.1

## People Packaging

Apparel choices can impact a person's job interview success. In a *Wall Street Journal* article, Christina Binkley suggests that "smart dressing involves sending subliminal messages" (2008, p. D1). Job candidates need to select their ensemble carefully, focusing on the overall impression and professionalism, matching the firm's fashion culture, and limiting accessories. The goal is to "look authoritative but approachable" (Binkley, 2008, p. D8). Politicians provide good examples of successful clothing packaging. Some select apparel and accessories to emphasize their capabilities; others wish to give a sense of trustworthiness; others are interested in projecting an image of competence.

All make sure they wear clothing that does not emphasize their sexuality, is clean and in good repair, and is free of fashion extremes or trendy logos.

Visit your campus career development center. Select a job description for a position to which you aspire. Determine the company's fashion culture. Develop an interview clothing package using current clothing items from a current designer such as Marc Jacobs, Calvin Klein, Michael Kors, Nanette Lepore, 3.1 Phillip Lim, or Oscar de la Renta. Ask the director of the career development center to evaluate your choices.